

MERTON MUSIC

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(Prices current 2007)

QUARTETT
 No. 3
 für
Zwei Violinen, Viola u. Violoncell
 componirt
 und
Herrn Otto v. Königsłow
freundschaftlichst zugeeignet
 von
FERD. HILLER.

OP. 105. Pr. 2 Thlr. 15 Ngr. 30.

Arrangement für das Pianoforte zu 4 Händen
 von
AUGUST HORN.

*Eigenthum des Verlegers.
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LEIPZIG, FR. KISTNER.

2800.
 2801.

VIOLINO I.

Allegro con anima.

Ferdinand Hiller Op. 105.

QUARTETTO.

dolce ma espressivo

Violino I score, measures 1 to 50. The music is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is 'Allegro con anima'. The first measure is marked 'QUARTETTO.' and 'dolce ma espressivo'. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 10, 20, 30, and 40 are indicated above the staves. The piece concludes with a 'dimin.' (diminuendo) marking and a 'pp' (pianissimo) dynamic.

VIOLINO I.

Violino I score, measures 180 to 210. The music continues in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is 'Allegro con anima'. The first measure is marked '180' and 'ff' (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 190 and 200 are indicated above the staves. The piece concludes with a 'cresc.' (crescendo) marking and a 'FINE.' (finis) marking.

VIOLINO I.

Violino I score, measures 14-24. The music is in G major (one sharp). Measures 14-15 feature trills (tr) and a crescendo (cresc.) leading to a fortissimo (ff) dynamic. Measure 16 has a piano (p) dynamic and a crescendo. Measure 17 is fortissimo (f). Measure 18 is fortissimo (ff) with an expressive (espress.) marking. Measure 19 is dolce (dol.). Measure 20 is marked 150. Measure 21 is marked 160. Measure 22 is marked 170 and dolce. Measure 23 is marked cre and scen. Measure 24 is marked f and cresc.

VIOLINO I.

Violino I score, measures 25-34. Measure 25 is marked 60, piano (p), and cresc. Measure 26 is marked f. Measure 27 is marked 70, piano (p), and cresc. Measure 28 is marked f. Measure 29 is marked dolce, cresc., f, and dolce. Measure 30 is marked ff. Measure 31 is marked 80, dolce. Measure 32 is marked 90, dolce. Measure 33 is marked p, cre - scen - do, f, and p. Measure 34 is marked 100, sempre p, and 1. Measure 35 is marked 110, dolce, and 3.

VIOLINO I.

mf
espress. cresc. f ff

120

p

130 dolce

140

f dolce

150 un poco cresc. dolce cresc.

160 f

ff

170 dolce p

180 f poco a poco dimin. dolce

VIOLINO I.

cresc. f

100 espress.

cresc. f

110

120 dolce dolce

cresc. f

130 espress.

140 tr

f p

70

tr

schertz.

cresc.

50

tr

f

ff

p

cresc.

tr

f

tr

tr

60

tr

cresc.

f

espress.

70

f

dim.

pp

80

p

sempre p

90

p

VIOLINO I.

This image shows the first system of a Violino I musical score. The music is written on a single staff in G major (one sharp) and 4/4 time. The tempo is marked 'Allegretto' and the meter is '4/4'. The score begins with a key signature change from G major to E major (two sharps) at measure 1. The first measure is marked with a forte 'f' dynamic. The melody is characterized by rapid sixteenth-note passages, often beamed in groups of four. A 'dolce' (sweet) marking appears at measure 190. The score continues with more rapid passages, including a section marked 'mf' (mezzo-forte) at measure 200. The tempo changes to 'Allegro' at measure 210, indicated by a '210' marking. The music features a variety of dynamics, including 'f', 'ff' (fortissimo), 'mf', 'dim.' (diminuendo), and 'p' (piano). The lyrics 'cre - - - scen - - - do' are written below the staff, corresponding to the vocal line. The system concludes with a '220' marking and a 'p' dynamic. The next system begins with a '230' marking and a 'dolce' marking, followed by a '240' marking and a 'ff' dynamic.

Allegretto 4/4

f

dolce

mf

f *ff*

210

220 *mf* *dim.* *p*

230 *dolce* *pl*

240 *ff*

cre - - - scen - - - do

VIOLINO I.

dolce *p* *cresc.* *f* *ff* *sempre ff* *p* *280* *dolce* *cresc.* *molto cresc.* *ff* *p* *300* *cresc.* *dolce* *molto cresc.* *dolce* *310* *espress.* *dolce* *2800*

VIOLINO I.

ALLEGRO
VIVACE.

1 *p e staccato* *ff* *10* *p* *cresc.* *f* *dol. espress.* *20* *p* *cresc.* *30* *f* *espress.* *40* *f* *pp* *dolce*

VIOLINO I.

Violino I score for page 10, measures 1-120. The score is written in G major (one sharp) and 6/8 time. It features a variety of musical textures and dynamics. Measures 1-10 are marked *p* and *dim.*. Measures 11-20 are marked *p* and *dolce*. Measures 21-30 are marked *ff* and *pp*. Measures 31-40 are marked *dolce* and *f*. Measures 41-50 are marked *f* and *dol.*. Measures 51-60 are marked *dol.* and *cresc.*. Measures 61-70 are marked *ff* and *dol.*. Measures 71-80 are marked *espress.* and *f*. Measures 81-90 are marked *dolce* and *pp*. Measures 91-100 are marked *espress.* and *dol.*. Measures 101-110 are marked *ff* and *pp*. Measures 111-120 are marked *dol.* and *espress.*. The score includes many slurs, ties, and dynamic markings such as *f*, *ff*, *pp*, *p*, *dim.*, *dolce*, *espress.*, and *rit.*.

VIOLINO I.

Violino I score for page 7, measures 1-120. The score is written in G major (one sharp) and 6/8 time. It begins with the tempo marking *Vivace.* and the dynamic *mf*. Measures 1-10 are marked *p* and *α tempo*. Measures 11-20 are marked *poco rit.* and *mf*. Measures 21-30 are marked *molto cresc.* and *f*. Measures 31-40 are marked *dolce* and *poco rit.*. Measures 41-50 are marked *p* and *mf*. Measures 51-60 are marked *cresc.* and *f*. Measures 61-70 are marked *dolce* and *poco rit.*. Measures 71-80 are marked *f* and *α tempo*. Measures 81-90 are marked *pp* and *mf*. Measures 91-100 are marked *f* and *pp*. Measures 101-110 are marked *espress.* and *dol.*. Measures 111-120 are marked *ff* and *dolce*. The score includes many slurs, ties, and dynamic markings such as *f*, *ff*, *pp*, *p*, *dim.*, *dolce*, *espress.*, and *rit.*.

VIOLINO I.

100 *α tempo*
dolce poco rit. f dolce

110

120 cresc.

130 f ff

dolce poco cresc.

140

150 staccato sempre f

cresc.

160 ff rf

170 dolce

180

VIOLINO I.

190 sempre p e staccato

200

cresc. f

210 dolce cresc. f poco ritenuto dolce

220 *α tempo* f Pizz.

ANDANTE
ESPRESSIVO.

dolce p

molto espressivo 10

mf f p

dim. f

dolce 20

f ff dim. p ten. dolce ten.

30 sempre

cresc. f ff p pp

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VIOLINO II.

Allegro con anima.

Ferdinand Hiller Op. 105.

QUARTETTO.

Pizz.

marcato

Arco 10

dolce 1

30 dolce f

40 ff

50 1

60 p

ten. ten. f

70 dim. p

cresc. f cresc.

50 dolce

f p

ff dolce

VIOLINO II.

180

ff

p

ff

tr

rf

200

p

cresc.

f

ff

FINE.

VIOLINO II.

p

cresc.

f

p

190

2

dolce

1

mf

espress.

210

cresc.

f

cresc.

ff

Pizz.

220

Arco

dolce

230

f

240

3

250

cresc.

f

260

ff

270

dolce

p

280

Pizz.

Arco

poco f

f

dolce

VIOLINO II.

167

cresc.

180

f dolce

1

200

mf

cre - - - scen - - - do f

220

ff

220 Dim.

mf

Pizz.

pp

Arco Pizz. 230 Arco

dolce

cresc.

f

ff

240

dolce

VIOLINO II.

130

dolce

cresc.

140

f p

tr

cresc.

f

150

1

ff

p

cresc.

f

ff

p

dolce

160

p

dolce

170

dolce

cre - - - scen - - - do

cresc.

VIOLINO II.

cresc. p
 100
 f
 110
 rf ff p
 120 ff dolce cresc. f

VIOLINO II.

p
 250
 cresc. f ff sempre ff
 270 1 f p
 280 1 dolce
 290 dolce ff dolce molto cresc.
 300 p dolce molto cresc. dolce Pizz.
 310 Arco Pizz. Arco Pizz. 3 Arco dolce

VIOLINO II.

INTERMEZZO *Vivace.* *α tempo*

mf *poco rit.* *p* *mf*

molto cresc. *f* *p* *poco rit.* *α tempo*

mf *cresc.* *f* *dol.* *poco rit.* *p*

α tempo *mf* *f*

pp *mf*

f *ff*

dolce *poco rit.* *α tempo* *ff*

70

p *f*

dolce *f*

ff

poco rit. *α tempo* *dolce* *f* *dolce*

VIOLINO II.

tr *cresc.* *f* *ff*

p *cre* - *scen* - *do* *f*

60 *rfp* *rfp* *rfp* *rfp* *rfp*

rfp *rfp* *rf* *cre* - *rf* - *scen* - *rf* - *do*

f

70 *ten* *dolce*

80 *f* *dim.* *pp* *p*

sempre p

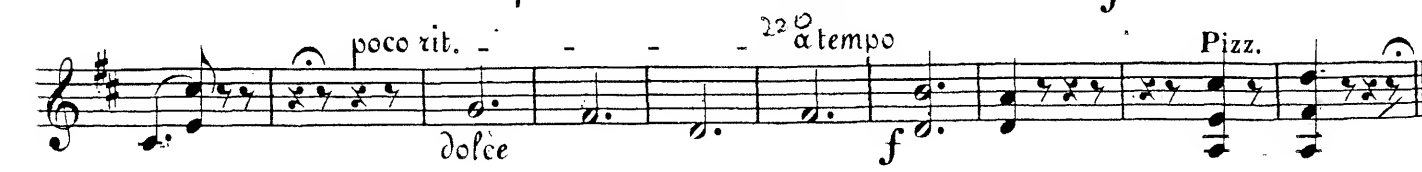
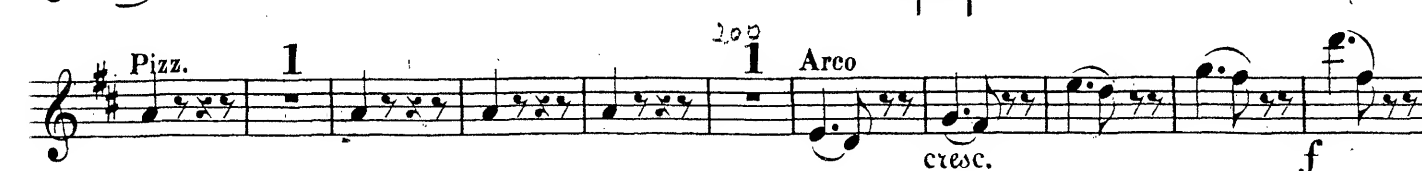
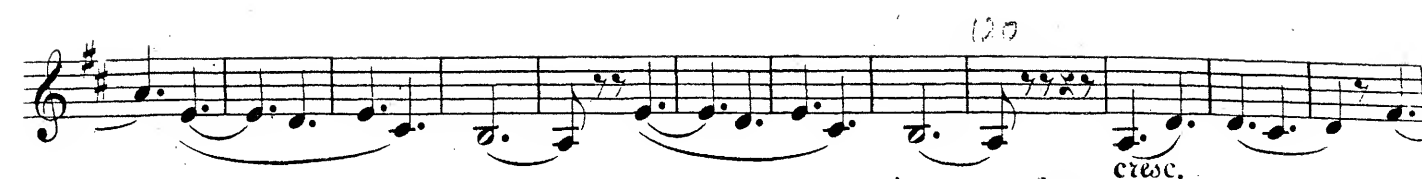
p

90

VIOLINO II.

ALLEGRO
VIVACE.

VIOLINO II.



VIOLINO II.

ANDANTE
ESPRESSIVO.

dolce
p *mf* *f*
p *f* *p*
f *p*
20 *f* *p* *ten.* *ten.* *dolce*
mf *mf*
cresc. *f* *ten.* *ff*
p *pp* *p* *cresc.* *mf*
dim.
f *ff*
50 *pp* *dolce* *f* *f*
f *dolce* *dolce*

2800

VIOLINO II.

cresc.
f *p*
70 *dolce* *cresc.*
f *dolce*
80 *pp* *mf*
f *ff* *pp* *dolce*
90 *pp* *dolce*
f *p*
trem. *pp* *f*
lunga. *p* *dolce* *100* *f*
f *ff* *p* *p* *rit.*

2800

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VIOLA.

Allegro con anima.

Ferdinand Hiller Op. 105.

QUARTETTO.

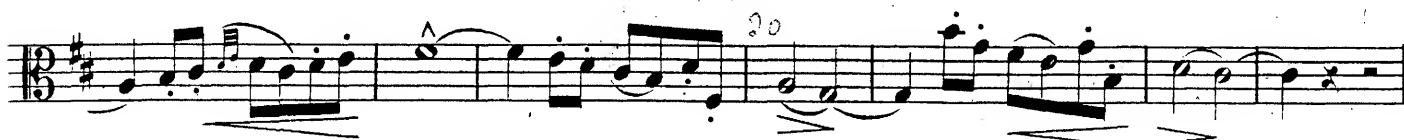
Pizz.

marcato

Arco 10

dolce

espress.



VIOLA.

3

Musical score for Viola, measures 1 to 130. The score is written in 3/8 time and D major. It includes various dynamics, articulations, and performance instructions.

Measures 1-10: *dim.*, *p*, *cresc.*, *f*, *dolce*.

Measures 11-20: *cresc.*, *f*, *p*.

Measures 21-30: *f*.

Measures 31-40: *dolce*, *p*, *cresc.*.

Measures 41-50: *f*, *p*.

Measures 51-60: *1*, *Pizz.*, *un poco marcato*.

Measures 61-70: *110*, *Arco*, *p*, *mf*, *espress.*, *mf*.

Measures 71-80: *1*, *f*, *cresc.*, *ff*.

Measures 81-90: *espress.*, *dolce*.

Measures 91-100: *120*.

Measures 101-110: *130*.

Measures 111-120: *Pizz.*.

VIOLA.

140 Arco

poco cresc.

f

150

dolce cresc.

cresc.

f

160

ff

170

p

poco f

f

Pizz.

Arco

1

180

dolce

190

cresc.

f

dolce

200

espress.

200

mf

cre

scen

210

f

ff

do

VIOLA.

170

dolce

cre

scen

do

f

cresc.

180

ff

190

p

200

tr tr tr tr tr tr tr tr

rf rf rf rf rf rf rf rf

210

p

220

cresc.

f

ff

sempre ff

230

240

250

260

270

280

290

300

310

320

330

340

350

360

370

380

390

400

410

420

430

440

450

460

470

480

490

500

510

520

530

540

550

560

570

580

590

600

610

620

630

640

650

660

670

680

690

700

710

720

730

740

750

760

770

780

790

800

810

820

830

840

850

860

870

880

890

900

910

920

930

940

950

960

970

980

990

1000

VIOLA.

This page of musical notation contains 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, p, dolce, cresc., ff, tr). The piece is in 3/8 time and ends with a double bar line.

220

mf *dim.* *p* *pp*

Pizz. Arco Pizz. 230 Arco

dolce *cresc.* *f*

240

ff

dolce

250

p *f*

cresc.

260

ff

sempre ff

270

f

280

dolce *dolce* *dolce molto cresc.*

ff *p*

300 *cresc.*

p *dol. molto cresc.* *dol.*

Pizz. Arco Pizz. 310 Arco Pizz. 3 *dolce*

INTERMEZZO. *Vivace.* *α tempo*

mf poco rit. p *mf* *α tempo*

molto cresc. *f* *p poco rit.* *mf*

cresc. *f* *dol.*

poco rit. p *mf* *f*

pp *mf*

f *ff*

rit. *α tempo* *dolce* *ff*

dolce *f* *ff*

dolce *f* *ff* *dolce*

f *rfp* *rfp* *rfp*

rfp *rfp* *cresc.*

f *dolce* *70 ten.* *dolce*

più f *f* *ten* *dim.* *pp* *80*

p

sempre p

3 *p*

cresc. *p*

100

cresc.

VIOLA.

**ALLEGRO
VIVACE.**

3
p e staccato
ff

10
p
cresc.
f

dolce

20

30
p
cresc.
f

ten.

40
f
pp
dol.

tr
scherz.
cresc.

56
f
ff
p
cresc.

VIOLA.

120
cresc.

130
f
ff

140
dolce
poco cresc.
dolce

150

160
cresc.
ff
ff

170 Pizz.
dolce
Arco
Pizz.
Arco

180

190
p
sempre p
1 Pizz. 1

200
Arco
cresc.
f

210
dolce

220
poco rit.
a tempo
dolce
f
Pizz.

VIOLA.

ANDANTE
ESPRESSIVO.

Musical score for Viola, page 8, measures 1-50. The score is in 3/8 time and B-flat major. It begins with a *dolce* marking. Measures 1-10 are marked *p* (piano). Measures 11-20 are marked *f* (forte). Measures 21-30 are marked *p* (piano) and *un poco marcato*. Measures 31-40 are marked *f* (forte) and *ten.* (tension). Measures 41-50 are marked *mf* (mezzo-forte) and *ten.* (tension).

VIOLA.

Musical score for Viola, page 9, measures 60-110. The score continues in 3/8 time and B-flat major. Measures 60-70 are marked *dolce* and *cresc.* (crescendo). Measures 71-80 are marked *p* (piano) and *cresc.* (crescendo). Measures 81-90 are marked *f* (forte). Measures 91-100 are marked *pp* (pianissimo) and *mf* (mezzo-forte). Measures 101-110 are marked *ff* (fortissimo) and *trem.* (tremolo).

VIOLONCELLO.

Allegro con anima.

Ferdinand Hiller Op. 105.

QUARTETTO. *Pizz.* marcato

Arco dolce

mf *espress.* *cresc.* *f*

ff *dim.*

pp *mf*

p

ten. *ten.* *ten.* *ten.* *cresc.* *f*

p *cresc.* *f*

VIOLONCELLO.

dolce *cresc.* *f* *p* 80

ff

dolce 90

p *cresc.* *f* *p* 100

1 *Pizz.*
un poco marcato

110 *Arco*
dolce *mf*

cresc. *f*

120 *p*

130

dolce

VIOLONCELLO.

140

poco cresc.

150

dolce cresc. dol.

160

ff

170

dolce p

Pizz. Arco

poco f f dolce

180

f dolce

190

cresc.

200

poco cresc.

210

scen - do f

220

ff mf dim. p

VIOLONCELLO.

180

ff

190

ff

tr tr tr tr tr tr tr tr

rf rf rf rf rf rf rf rf

200

Pizz.

210

Arco Pizz. Arco

cresc.

f ff sempre ff

FINE.

VIOLONCELLO.

Violoncello score for page 12, measures 120-200. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It includes various dynamics and articulations:

- Measure 120: *f* (forte)
- Measure 130: *dolce* (sweet), *cresc.* (crescendo), *f* (forte), *p* (piano)
- Measure 140: *Pizz.* (pizzicato), *Arco* (arco)
- Measure 150: *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), *p* (piano)
- Measure 160: *ff* (fortissimo), *dolce* (sweet)
- Measure 170: *dolce* (sweet)
- Measure 180: *cresc.* (crescendo)
- Measure 190: *f* (forte), *cresc.* (crescendo)

VIOLONCELLO.

Violoncello score for page 5, measures 210-310. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It includes various dynamics and articulations:

- Measure 210: *pp* (pianissimo), *dolce* (sweet), *cresc.* (crescendo)
- Measure 220: *f* (forte), *ff* (fortissimo)
- Measure 230: *dolce* (sweet)
- Measure 240: *p* (piano), *sempre ff* (sempre fortissimo)
- Measure 250: *cresc.* (crescendo), *f* (forte), *ff* (fortissimo)
- Measure 260: *f* (forte), *p* (piano)
- Measure 270: *dolce* (sweet), *molto cresc.* (molto crescendo)
- Measure 280: *f* (forte), *cresc.* (crescendo)
- Measure 290: *p* (piano), *dolce* (sweet), *molto cresc.* (molto crescendo), *dolce* (sweet)
- Measure 300: *Arco* (arco), *Pizz.* (pizzicato), *3* (triple), *Arco* (arco), *dolce* (sweet)

VIOLONCELLO.

INTERMEZZO.

Vivace.

Musical score for Violoncello, Intermezzo. The score is in 6/8 time and consists of 11 staves. The tempo is marked "Vivace." and the key signature has one sharp (F#). The score includes various dynamics (mf, p, f, ff, dolce, poco rit., a tempo, molto cresc., cresc., dim., pp) and articulations (rit., a tempo). The piece is marked with measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, and 110. The final measure is marked "2800".

VIOLONCELLO.

Musical score for Violoncello, Intermezzo. The score is in 6/8 time and consists of 11 staves. The tempo is marked "Vivace." and the key signature has one sharp (F#). The score includes various dynamics (rfp, cresc., rf, f, dolce, dim., pp, p, ff, p, f, ff, p) and articulations (rit., a tempo, molto cresc., cresc., dim., pp, p, Pizz., cresc., p, f, ff, p). The piece is marked with measure numbers 79, 80, 99, 100, 110, and 120. The final measure is marked "2800".

VIOLONCELLO.

ALLEGRO
VIVACE.

2
p e staccato

ff

10
p cresc. f

dolce

20

30
p cresc. f

ten.

40
dolce f pp dolce

Pizz. Arco

50
cresc. f ff

60
rfp rfp rfp rfp rfp rfp

2800

VIOLONCELLO.

120
cresc.

130
f ff

140
dolce poco cresc. dolce

150
cresc.

160
f ff

170 Pizz. Arco Pizz.

dolce

Arco 180

190
sempre p

Pizz. 1 1 1 1 Arco

cresc. f

210
dolce cresc. f

poco ritenuto 220 a tempo

dolce f Pizz.

2800

**ANDANTE
ESPRESSIVO.**

10

dolce

p *mf*

p

p

f *p* *ten.* *ten.* *dolce*

mf *mf*

cresc. *ff*

p *pp* *p* *cresc.* *mf* *dim.*

f *ff* *pp* *dolce*

f *dolce*

VIOLONCELLO.

60 Pizz. *cresc.*

Arco Pizz. Arco 70

f *p* *f* *cresc.*

dolce *pp*

80 *mf* *ff*

90 *pp* *dolce* *f* *p*

Pizz. 100

Arco *f* *p* *dolce* *lunga.*

110 *f* *ff* *p* *p* *rit.*

Ferdinand von Hiller (1811-1885) was a German composer, conductor and pianist from a wealthy Jewish family in Frankfort. He performed a Mozart concerto at 10 and composed his first piece at 12. At 14 he went to Weimar and studied with Hummel who in 1827 took him to Vienna where his first string quartet was published and where he saw Beethoven on his death bed. From 1828 to 1835 he was in Paris where he devoted himself to composition and concertising, giving recitals with Fétis and Baillot and becoming intimately acquainted with many musical celebrities. He returned in 1836 to Frankfort where he later taught Max Bruch.

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 und
Herrn Otto v. KönigsLöw
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